

OPERA OPENING WITH NEW STARS AND NEW WORK FOR FIRST WEEK

Galli-Curci in 'La Traviata' to Make Metropolitan Debut

Korngold's "Die Tote Stadt" With Viennese Soprano
Novelty of the Opening Week—Story of the New Work.

By W. J. HENDERSON.

THE season of opera at the Metropolitan Opera House will begin to-morrow evening, when Mme. Amelita Galli-Curci will emerge as a member of the company, singing the melodious music in which Verdi sighs out the woes of *Mlle. Violetta Valery*, a somewhat emaciated sister of *Camille*. Mme. Galli-Curci's impersonation of the cough haunted heroine has long been familiar to her numerous admirers in this city. It remains only to be seen whether the cough will be worse or the singing better in a new entourage.

To the more studious patrons of opera who always attend Saturday matinees the production of young Erich Korngold's "Die Tote Stadt" on Saturday afternoon will be the principal incident of the first week of the season.

Korngold, the son of a music critic in Vienna, is now 22 years old. He came before the world as a juvenile prodigy of composition when a mere child. As lately as October 7, 1918, Violet Ewart, an Australian pianist, played his suite "Fairy Pictures" in Carnegie Hall. On February 24, 1914, in Aeolian Hall, Miss Adele Margulies and Leopold Lichtenberg played his sonata in G for piano and violin, a work cruelly artificial in melodic, harmonic and rhythmic ideas, out displaying mastery of form and bold originality in instrumentation. The trio of the scherzo is beautiful and the slow movement shows amazing maturity of feeling in a boy. Rudolf Ganz had first brought Korngold's music to our notice in a piano recital two or three seasons earlier than the production of the sonata. To opera-goers his name will be entirely new.

A pamphlet containing newspaper opinions of "Die Tote Stadt" is before the writer. The general consensus of Teutonic reviewers is that this opera is the young man's best work, that it makes remarkable use of the psychological material in the libretto and that it contains some admirable characterization. Let us fervently hope that we shall find this to be the case. Certainly if there is characterization, there is something that has been absent from opera or very feeble since Verdi's "Falstaff." The story of the opera is not easy to tell. The book promises well for stage presentation and contains excellent matter for musical exposition, but it is hard to condense into a Sunday morning narrative. The book by Paul Schott is founded on Rodenbach's "Bruges la Mort."

The hero is the victim of an incurable grief for his dead wife. He surrounds himself with everything that keeps her image fresh in his memory. Hence when there appears before his unhung mind a dancer who is the living image of the dead he conceives a mad passion for her. She must take the place of the wife. Then comes the dream, in which he learns the true character of *Marietta*, the dancer. He beholds her in the theatre dancing and posing after the manner of a Thais. He learns that his best friend has fallen a victim to her wiles. He and the friend quarrel, for he becomes madly jealous.

The vision leads to one thoroughly melodramatic but theatrically effective incident. *Marietta*, jeering at *Paul's* love for the dead woman, performs before him the ballet from Meyerbeer's "Robert le Diable," in which a dead nun arises to become a siren. This ridicule of the dead excites the hero's wrath. He leaves his cell in his rage and betrays the fact that he has been battling desperately with his brutal passion for *Marietta* caused by her resemblance to the dead wife, but which, while it conquers him, fills him with horror.

"Mortally offended in her vanity," continues the official synopsis, "*Marietta* takes up the conflict with the dead woman. With her arts of strategy it will not be difficult for her to ensnare this weak and unstable man again. He surrenders himself to her anew, betraying his dead. He will go to her in her house. 'No! to your house!' she cries like a demon; 'to the house of the dead.' There she will celebrate the new nuptials, testing her triumph over the dead woman to the dregs."

"In the third act, in which the events of the dream are further developed, *Paul* finds *Marietta* after the night they have spent in his house, in the room containing the relics. In her demoniacal rage of triumph to which she has yielded herself in front of the picture of the dead woman, she puts the devout and repentant sentiments of *Paul* to the utmost proof. Outside the Corpus Christi procession is passing; *Marietta* tries to pull *Paul* away, passionately, *Paul* must kiss her now, even now.

"Shuddering, *Paul* repulses her. In his excitement he imagines he sees the strange procession marching into the room, crowding in with threatening demeanor. As *Marietta* jeers at his superstitions, she arouses *Paul* from his deepest convictions in love and truth, and thus she charms him anew. Brutally, she flings at his head his hypocrisy, the adoration of his vice, the impotence of his will. When *Paul* shows her the door, she does not give way; she takes up her conflict with the dead woman; still further, she smashes at the relics, at the hair of the dead woman; she twists the braid about her neck, and laughing loudly she begins to dance. Beside himself, *Paul* hurls himself at the violator of his most holy, and strangles her with the braid of hair."

"At this moment the vision ceases; *Paul* awakes, *Marietta* comes in just as she had gone out in the first act. She has turned back to take the roses that she had forgotten: 'A hint that I should stay' . . . Since *Paul* remains silent she withdraws, laughing, shrugging her shoulders. *Paul* will not see her again. He has become wise; he has recovered. A dream of reality has demolished for him the dream of his fancy. *Paul* will leave Bruges, the city of the dead, to give to life what is life."

The text of "Die Tote Stadt" is German. In the list of operas set down for the first week is another of which the original language is also German. It is presumed that "Lohegrin" will be sung in English as it was last season. Without doubt the subject of language does not agitate the greater number of those who go to operatic performances. They either make no effort to hear the words, or prefer not to hear them at all. A general and

Viennese and Italian Sopranos Who Make Their Debuts and American Who Returns



MME. MARIE JERITZA WHO MAKES HER METROPOLITAN DEBUT IN "DIE TOTE STADT" (THE DEAD CITY)

MME. AMELITTA GALLI-CURCI WHO MAKES HER METROPOLITAN DEBUT IN "LA TRAVIATA"

Stars of Musical World Will Be Heard in Concerts

Miss Elisabeth Schumann to Sing at First Strauss Subscription Event.

THE first of three subscription concerts by Richard Strauss, conductor, and the Philadelphia Orchestra, will take place on Tuesday evening at the Metropolitan Opera House. Miss Elisabeth Schumann, soprano, will be the soloist. The programme: Strauss, also Sprach Zarathustra; Salome's Tanz; five songs with orchestra; Tod und Verklärung.

Dr. Strauss will give a concert of his own chamber music on Friday evening, at Town Hall. The programme: Quartet, performed by Dr. Strauss, Bronislava Huberman, Willem Willeke and a viola player, to be announced; cello sonata, Mr. Willeke; violin sonata, Mr. Huberman; various piano compositions, Dr. Strauss.

The Philharmonic Society's programme on Thursday evening and Friday afternoon at Carnegie Hall is: Bach-Abert, prelude, choral and fugue; Wagner, "A Siegfried Idyll"; Hadley, tone poem, "The Ocean"; MS. performance, conducted by the composer; Tchaikovsky, Symphony, No. 5.

This afternoon the orchestra will give the first of six concerts at the Brooklyn Academy of Music. The programme: Symphony, No. 7; Rachmaninov's "The Isle of the Dead"; Debussy's "Afternoon of a Faun"; three excerpts from Wagner's "Masteringers."

The orchestra, led by Mr. Stranisky, will open its fourth course of concerts at popular prices in the Commercial High School next Saturday evening. These concerts are under the auspices of the People's Institute, United Neighborhood Guild, Inc., Community Service, and the School and Civic Music Committee, whose purpose it is to make the best of orchestral music available to the public at the lowest possible charge for admission.

Feodor Chaliapin, Russian basso, will give his postponed concert at the Manhattan Opera House to-night. He will be assisted by Josef Stokop, violinist, and Leo Berichevsky, pianist. The concert is sold out, standing room only being available at 7 o'clock. Mr. Chaliapin's next concert will take place at the Hippodrome on Sunday afternoon, November 20.

Francis Rogers, barytone, at his recital this afternoon at Town Hall, will sing arias by Bach, Gluck and Handel, and modern English selections, including Carey's "Three Fishers" and Rebecca Clarke's "Shy One," with a group of American lyrics, with Luckstone's "The Devoted Maid."

Reinold Werrenrath, barytone, at Carnegie Hall this afternoon, will sing German lieder, Italian and French songs, and, among other numbers, selections from Bridge, Leo Smith and Mabel Daniels.

Walter Damrosch will give his third explanatory recital on the Nibelungen Trilogy of Wagner this afternoon in Aeolian Hall with "Siegfried" as the special subject.

The annual gala concert of Edwin Franko Goldman's Concert Band will take place this evening in the Hippodrome. The soloists will be Miss Melba McCreary, soprano; Cantor Josef Rosenblatt, tenor, and Ernst Wilhelm, contralto. Three pieces for the band by Mr. Goldman are in the list, including his "Columbia March."

Mme. Yolanda Mero, pianist, has Schumann's "Faschingschwank aus Wien" and twelve études by Chopin in her programme for to-morrow afternoon at Town Hall.

The New York Chamber Music Society, with Percy Grainger, pianist, as the assisting artist, will give its first concert of the season on Tuesday evening in Aeolian Hall. Brahms's F minor piano quintet opus 34, a sextet by Schubert, and a piano quintet by Brahms, are on the programme. In the "Green Bushes" the society of eleven members will be augmented by ten instruments with Mr. Grainger at the organ instead of the piano.

Mme. Frieda Hempel, soprano, will give a recital on Tuesday evening in

Carnegie Hall for the benefit of the Children's Village of Dobbs Ferry. The list includes Benedict's "Carnival of Venice" variations and the "Blue Danube Waltz" as arranged for voice by Miss Hempel.

At the second Biltmore Friday morning musicale this week the soloists will be Titta Ruffo, barytone; Evelyn Scott, coloratura soprano; Edwin Nydregg, pianist.

Mme. Louise Homer at her recital next Saturday afternoon in Carnegie Hall will sing a Bach cantata arranged by Humiston, Handel's "He Shall Feed His Flock," from the "Messiah," and songs by Sidney Homer, including his "Cuddie Doon."

Harold Bauer has Beethoven's D minor sonata, opus 31, No. 2, and the variations of Brahms on a theme by Paganini in the list for his piano recital next Saturday afternoon at Aeolian Hall.

Other musical events of the week will be George Reinher's song recital this afternoon at the National Theatre, Miss Margot de Black's piano recital to-morrow afternoon in Aeolian Hall, Emil Borsody's cello recital to-morrow evening at Aeolian Hall, Alexander Senaldi's violin recital at Town Hall to-morrow evening, Alexander Sklarevsky's piano recital on Tuesday afternoon at Town Hall, Miss Ethel Rust-Mellor's song recital on Tuesday afternoon in Aeolian Hall, Miss Valentina Crespi's violin recital on Wednesday afternoon in Aeolian Hall, Miss Francesca Cucco's song recital on Wednesday evening at Town Hall, Miss Jeanne Lavall's song recital on Thursday afternoon in Aeolian Hall, Miss Lucile Kellogg's song recital on Thursday evening at Aeolian Hall, also Vasa Prihodova's violin recital in Aeolian Hall on Friday afternoon, Jascha Piestek's piano recital on Friday evening in Aeolian Hall, Mischa Violin's violin recital on Saturday evening at Carnegie Hall, Edwin Grasse's violin and organ recital on Saturday evening in Aeolian Hall, and Hans Barth's piano recital on Saturday afternoon at Town Hall.

"Cavalleria Rusticana" and "Pagliacci" will be sung at the first Sunday night opera concert, November 20, the former by Mmes. Peratta, Arden and Perini, and Messrs. Kingston and Chase, Mrs. Bamboschek conducting; the latter by Mme. Sundelius and Messrs. Crimi, Danies, Meader and Laurenti, Mr. Moranoni conducting.

Harold Vincent Milligan, assisted by Miss Olive Nevin, soprano, will give "Three Centuries of American Song" before the Alumni Association of the Guild-Triest Organ School to-morrow evening in Steinway Hall.

George Reinher, tenor, will give his first recital of the season at the National Theatre, Forty-first street, west of Broadway, this afternoon. He will present a programme of songs by Sigismund Stojowski, Louis Jahn, Count Wachtmeister, Lawrence Schaffner, Eugene Hale, Ernests von Dohnanyi, Aresky, Koranov, Rimsky-Korsakoff and Moussorgsky. He will feature a cycle of songs from the Chinese by Dirk Foch, Dutch conductor and composer. Lawrence Schaffner will play the accompaniment.

Marcel Dupre, organist of Notre Dame in Paris, will make his debut in America next Friday night, when he will inaugurate the new organ in the Wanamaker Auditorium. The famous French player is known in Paris as a leading interpreter of the organ works of Bach. He has recently played in England.

The second recital will be given by Charles Courbain, formerly at the Antwerp Cathedral, on Tuesday evening, November 22. There will be many other concerts by the two series on alternate dates during the remainder of this month and part of next. They will be open to the public. Admission will be by ticket, obtainable one week in advance of each concert.

Concert Calendar.

TO-DAY.

Carnegie Hall, 3, Reinold Werrenrath, barytone. Aeolian Hall, 3, Walter Damrosch, Wagner lecture-recital. Town Hall, 3, Francis Rogers, barytone. Manhattan Opera House, 8:30, Feodor Chaliapin, Russian basso. Hippodrome, 8:30, annual gala concert of Goldman Concert Band. National Theatre, 3, George Reinher, tenor.

MONDAY.

Aeolian Hall, 3, Miss Margot de Black, pianist. Aeolian Hall, 8:15, Emil Borsody, cellist. Town Hall, 3, Mme. Yolanda Mero, pianist. Town Hall, 8:15, Alexander Senaldi, violinist.

TUESDAY.

Metropolitan Opera House, 8:30, Richard Strauss and the Philadelphia Orchestra. Aeolian Hall, 3, Miss Ethel Rust-Mellor, soprano. Aeolian Hall, 8:15, New York Chamber Music Society. Town Hall, 3, Alexander Sklarevsky, pianist. Carnegie Hall, 8:15, Mme. Frieda Hempel, soprano.

WEDNESDAY.

Aeolian Hall, 3, Miss Valentina Crespi, violinist. Town Hall, 8:15, Miss Francesca Cucco, song recital.

THURSDAY.

Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 11, Miss Amy Grant, opera lecture-recital. Aeolian Hall, 3, Miss Dicie Howell, song recital. Aeolian Hall, 8:15, Miss Lucile Kellogg, soprano. Town Hall, 3, Miss Jeanne Lavall, contralto.

FRIDAY.

Town Hall, 8:15, Richard Strauss's Chamber Music Concert. Carnegie Hall, 2:30, Philharmonic Society. Biltmore Hotel, 11, musicale. Aeolian Hall, 3, Vasa Prihodova, violinist. Aeolian Hall, 8:15, Jascha Piestek, pianist. Wanamaker Auditorium, 8:15, Marcel Dupre, organist.

SATURDAY.

Carnegie Hall, 2:30, Mme. Louise Homer, song recital. Carnegie Hall, 8:15, Mischa Violin, violinist. Aeolian Hall, 3, Harold Bauer, pianist. Aeolian Hall, 8:15, Edwin Grasse, organ and violin recital. Town Hall, 3, Hans Barth, pianist.

Foreign Organists for Wanamaker Concerts

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Says Vivid Dream of Charles Frohman Helped Her in Role

Miss Helen Hayes Was Tutored in the Art of Acting by the Late Producer.

Miss Helen Hayes, who plays the Cinderella like role of *Mary Anne* in "Golden Days," the comedy at the Gaiety Theatre that is taking every one back to the period of his or her first sweetheart, is not a bit afraid of being natural on the stage. She does not try to "act up" to a part but tries to imagine just how the person she is portraying would feel and talk in real life.

"There never could be another Maude Adams," she says, "because she is a type absolutely distinct in herself, therefore I do not want to be called the coming Maude Adams. She is herself and I want to be myself. I want to play Barrie roles if I can because I adore Barrie—I feel the things he writes about so strongly. But I don't want to be thought of as imitating any one else, no matter how wonderful. That is not the way to the sort of success I want to make."

"When I had to create the role of this elfin child in 'Dear Brutus,' continued Miss Hayes, 'I didn't believe I could play it. I worried and cried and wrote letters of resignation to the company and tore them up. I was miserable. Well, one night I cried myself to sleep and Charles Frohman came to me in a dream and told me not to be afraid; that he would guide me through the play. I received no advice, but I have always believed that Mr. Frohman did help me to play that part, so vivid was my dream."

"It is a matter of fact, this nineteen-year-old actress, who is one of the best of acting in 'The Prodigal Husband' by Charles Frohman. Although young in years she is a veteran in experience, having gone on the stage when she was only 6 years old. She is one of the few child prodigies who have realized in after years the promise of exceptional youth. For years she played all manner of parts before she made her first success as the dream child in 'Dear Brutus.'"

In the part of *Mary Anne* in "Golden Days" she again is called upon to act herself, as the part gives to her numerous opportunities for the elation of that is a part of her and which was so strongly developed in the flapper part in "Clarence" and in "Rab."

"The part of *Mary Anne* appeals particularly to me," she said, "because it is so wholesome. She sings true, in fact, I think all of the characters in the play are true to life. They are the sort of people who would like to be friends. It is not hard to play *Mary Anne*. When I am acting in the part I feel that I am she."

"You don't have to try to act all the time," she said, "but you must be a philosopher. 'Just be yourself and the acting will take care of itself.'"

Screen Star Says Her Nature Changes in Role

Miss Sally Crute, who plays the feminine lead in "Perjury," a William Fox special, which opens an engagement at the Capitol Theatre this week, does some unusual character work in the photodrama. The picture covers a period of twenty years, through which both the central characters experience great mental suffering, and especially Martha Moore, who is affected by the misery of her children as well as her own hardships. From a charming young matron in the early scenes she becomes a sad faced, white haired old woman at the end.

One day, after the early scenes of the production had been filmed, William Farnum, who plays the part of Robert Moore, Martha's husband, noticed an unfamiliar figure as he entered the Fox New York studios to begin work.

"Who is that lady?" he asked the director, Harry Millard.

Millard led the screen star to where the pathetic old lady sat and reintroduced him to his leading woman, Miss Sally Crute, in her new makeup.

Miss Crute declared that while acting in those closing scenes she felt decrepit and timid and became peculiarly sensitive to any criticism by Director Millard. Her whole nature seemed to change with her assumption of the role of Martha in her later years.

"Another curious thing," remarked Miss Crute, "is that the property boys in the early scenes would always hurry to get me a chair when they saw me standing. In my other makeup they never dreamed of offering me a seat."

American School of Music in France Success First Year

Miss Ethel Best of New York Among Those Receiving Awards for Singing.

One of the interesting developments in the music world the last year was the establishment of the American Conservatory at the Palais de Fontainebleau. The first report of the school was made yesterday to the American executive committee at the home of Mrs. George Montgomery Tuttle, 103 East Seventy-fifth street. She is president of the American committee which is working with the French Government to establish the conservatory for American students.

Eighty-five Americans, constituting the largest body of students ever sent to France at one time to study art, attended the school from June 25 to September 25. The work was carried out under the direction of the French Ministry of Beaux-Arts and the municipality of Fontainebleau. The historic old place was turned over to the students by the French Government for their use throughout the summer. Miss Tuttle gave personal supervision to the school, taking general charge of the American students matriculated there.

The work of the school was carried on under the personal direction of the French officials, as Paul Leon, director of Beaux-Arts; Francis Casadesu, director of the Fontainebleau school; Maurice Fragnard, Charles Marie Widor, composer and perpetual secretary of the Academie Francaise.

The first season of the Fontainebleau school was most successful. A selected group of representative American musicians went to France, and every courtesy was shown them by the French Government. The Governors of more than thirty-six States added their personal recommendation to that of the leading musicians of the students' local communities. New York was represented by twenty-one students. The French Government has announced that arrangements will be made for the accommodation of 100 students in 1922, and the committee is planning for the examination of all applicants by this special music board.

Awards and highest honors, including medals, diplomas and prizes, were conferred upon special honor students by the French Government after the summer course. In singing the following awards were made:

First prizes: Miss Ethel Best, New York; Arthur Kreskman, Chicago, Ill.; Mrs. Clara Oakum Osher, Plainville, Conn.; Miss Alice Kolthoff, New York; Mrs. Kathleen MacAllister, Boston; Miss Dorothy Pace, Baltimore, Md.; and Miss Edith Watkins, New York.

Second prizes: Miss Adair McRae, Minneapolis, and Miss Loretta Primely Higgins, Norwich, Conn.

Honorable mention was given to George Lindbloom, Cambridge, Mass.; Miss Constance Barker, Newport, N. H.; and Miss Eve Dagley, Lexington, Ky.

Fourteen awards were made in the piano department and six in the violin department. Altogether thirty-two students received special diplomas from the director of the Beaux-Arts for the work accomplished in this first summer school.

"This is the first time in the world's history that such a large number of students have been given diplomas by the school exclusively for the students of another friendly nation," Mrs. Tuttle said yesterday. "France seeks our friendship through art. Every possible advantage will be given to the students a chance at work under the finest French masters was offered them by the French Government."

Musical Programmes At Picture Theatres

The musical programme at the Capitol this week will include selections from "The Celahs," the operetta which was popular twenty-odd years ago. The number will include a combination of orchestra, soloists and ballet. Erno Rapee will conduct during the orchestra numbers.

The Capitol mixed quartette will sing some of the popular vocal numbers from the operetta and the interpolated dances will be given by Alexander Oumansky, Miss Gambarelli, Miss Doris Niles, Miss Thalia Zanos and Henry French. There will be a special scenic investiture. A light musical novelty will be the composition, "Just Like a Violin," written by Irma Hopper. Miss Elizabeth Ayres will sing the solo part and Delia Rosa, a French violinist, will play the violin obbligato as an accompaniment.

The programme at the Rivoli opens with the overture from Massenet's "Thaïs," played by the orchestra under the direction of Frederick Stahlman, and Emanuel Baer. Miss Betty Anderson, soprano, returns and will sing a duet with Fred Jagel, tenor, entitled "A Dream," by Bartlett, and Forova will dance to Drigo's "The Lark."

The Strand will have a prologue to "Little Lord Fauntleroy" which will differ from the one Managing Director Joseph Munick originally staged. John Wengert's settings will embellish it, and the Strand Symphony Orchestra will play the accompanying music under the baton of Carl Edouards. Miss Kitty McLaughlin, soprano, will be the principal soloist.

The second act of Gounod's "Faust," presented by the National Opera Club of America, will be the feature of the Commonwealth Centre cinema concert to be offered at the Town Hall on Friday afternoon, November 18. Romaldo Suplo will conduct the orchestra.

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Wigs Helped George Arliss Become Star

As a Youth He Began Writing Playlets to Fit Head-gear.

A wig is an innocent looking object, devoid, it would seem, of all inspiration unless to a hairdresser. Yet even the homeliest and lowliest of objects Wigs helped George Arliss, star of "The Green Goddess," now in his tenth month at the Booth Theatre, to get into the profession of acting and also into his "side line" of play writing.

When the star of the William Archer adventure play was 14 years old his adventure play was 14 years old his a young cousin and many other children were invited. The cousin asked if he might bring along two boy friends—sons of a musical comedy star and her husband, who also was upon the stage.

The cousin suggested that, having such theatrical luminaries in the party, the children should give a play. This was agreed upon, but when the day of the party arrived the cousin was unable to attend. The sons of the musical comedy star, however, did come, and they suggested that young Arliss fill in for his cousin in the play.

That was the first appearance of George Arliss in a play, but he made more before he was first seen professionally before the footlights. He was fascinated by the glimpse into the land of make believe and was the prime mover in the formation of a little company to give plays. The cousin and the two sons of the stage were included. A stage was fitted up in the home of Mr. Arliss's parents in London and a long line of plays produced there.

Costumes and stage settings were a rarity, but the young Thespians had wigs in plenty—obtained from the theatrical luminaries in the party. It seemed a pity to the young actors to let the wigs go to waste, as Mr. Arliss explained the other night while he made up for his first act on the stage. "The Green Goddess." So they put their heads together and invented a new play to fit each new wig as it made its appearance. The practice thus gained a foothold and was continued during the ten years that he spent travelling through the British provinces in repertory, in doctoring old plays and in writing new ones. The practice, telling instinct from early aroused later bore much fruit. Mr. Arliss has written more than half a dozen plays.

His first professional appearance was made at the age of sixteen, when he was under the management of J. A. Cave. He went on only as a support, but his part was well called, and had no lines to speak. He received six shillings a week, equivalent to \$15.00. By the end of the year he was going sixteen shillings a week—four dollars—and had been given lines to speak.

Multiple Star Musical Comedies Now Favored

That the day of the single star in musical comedy is pretty well past has been demonstrated by the success of the multiple star musical offerings which have succeeded in the last few seasons at the Capitol and the Strand. The New York runs of the musical productions which have depended for their drawing power on one single star, supported by a small cast of principals and a chorus.

That this tendency is still in the ascendant is indicated by the cast composed by Charles D. Zimmerman for "Good Morning Dear" at the Gaiety Theatre. Half a dozen years ago a young performer of the dancing, singing and acting ability of Miss Louise Groody would have been the one principal performer. But look at the others crowded Oscar Shaw, one of the best light comedians; Harland Dixon, eccentric dancer who has been considered worthy of Frodo Stone's rather ample support upon occasion; Miss Ada Lewis, popular "tough girl" of the Harrigan and Hart days; William Kent, who has been a whole show himself, both in musical comedy and in vaudeville because of his dancing and clowning ability.

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